

All music is what awakes from you when you are reminded by the instruments.  
—Walt Whitman.



# MUSIC IN THE HOME



Hear the sledges with the bells—  
Silver bells;  
What a world of merri-  
ment their melody fore-  
tells.  
—Edgar Allan Poe.

## NEW BARITONE WINS TRIUMPH IN CHICAGO

Riccardo Stracalari won a sweeping success at his debut with the Chicago Opera Association when he was co-star with Amelita Galli-Curci in "Rigoletto." Excepting Ruffo, no baritone has so thrilled a Chicago audience in the role. Stracalari's vigorous, while different in many respects from Ruffo's, is not inferior to it. His voice is noble and he has, moreover, that quality that is being more and more demanded in opera—the ability to grip his hearers by the intensity of his dramatic presentation. The third act showed him as one of the foremost artists of his generation, and at its conclusion he received a veritable ovation.

## AMERICAN SINGERS ARE FORGING AHEAD ABROAD

How young American singers are forging ahead into the very front ranks of the lyric stars of Italy's musical firmament is accorded a special paragraph by the Milan correspondent of the London Musical Times. It is pointed out that to score continued successes in Italy is not an easy matter—"foreign talent especially is subjected to very severe criticism"—and in view of this condition the statement that the artistic status of Americans here is rapidly rising is the more significant.

## STORIES TO MUSIC TRAIN CHILDREN IN APPRECIATION

The question very often arises as to how soon one should begin training the appreciation of music in a child. One might as well ask how soon one should learn to talk, to hear or to see. It should begin as soon as he wants to listen to music, and in the vast majority of cases, that means from the very time he can consciously express his desires. Whether that expression comes in a pleasant or unpleasant form is a matter peculiar to the individual child, but that there is a desire on the part of a child to hear music, whether it is in the form of lullabies, folk-songs, or just any mingling of sounds which are pleasing to his ear, is undeniable. The problem is to turn this desire into channels which are worth while.

One way, the success of which has been proved by virtue of the fact that the man who related it is now a well-known musician, was the one of psychological association.

### Keys Express Character.

In speaking of this method, which was not at all considered a method, but merely a means of joyful entertainment, he said:

"You say the method is one of psychological association. My mother knew little or nothing about that, but it is due to her training that I consider I owe my love and appreciation of music. She was fond of music herself. She was also fond of telling me the stories of adventure and heroism that form a part of every person's childhood. Whether or not she consciously thought out her plan, I don't know, but she had a unique way of sitting down at the piano, with me at her side and telling me the stories with the accompaniment of music that she herself improvised. It really wasn't music in the full sense of the term; there were no long stretches of melody that one usually associates with the word music, but she would make these keys speak to me just as her voice did."

### Story of the Three Bears.

"I remember distinctly the story of the Three Bears. Even now I can hear the different ways she had of designating their characters on the keyboard. I can hear the high-pitched tremolo of the tiny Baby Bear. I can hear the lower fuller notes of the Mother Bear and I can hear the deep gruff tones at the base end of the keyboard of the fierce Father Bear. I remember quite clearly the stealthy entrance of Goldilocks and the crashes of the chair that she broke and the hardness of the one bed and the softness of the other. I can still hear the whole vivid story from the moment the bears left the house to the time Goldilocks jumped through the window and ran and ran and ran. The music told it to me all as my mother would go on telling me the story in words while she figured the keys."

### Delayed Appreciation.

"It wasn't until I grew up that I began to appreciate what those music stories had meant to the development of my musical appreciation. That I had enjoyed them as a child is beyond question, but that they were a part of my musical education I did not know at the time. So often people say that sounds on the piano mean nothing to them; that they are just a sequence of pleasant or unpleasant chords. To me that is almost incomprehensible. Sounds and emphasis had always meant something to me. I could at times guess the name of a story, by my mother just playing something on the piano that would describe to me the trait of the principal character. And it isn't hard. Anybody who has any knowledge of the instrument can sit down and tell a story to a child in this manner. It may not be in finished style at first, but that will come in time. What is

## Music in the Home In China



Photograph of an enthusiastic player of the La-Pa or "Long Trumpet," a brass instrument something similar to our cornet, and sounding like a trombone. On his left wrist is hanging a Sona, a favorite instrument among the Chinese, used extensively at marriage festivals and funerals. This most versatile musician has attached to his right arm a species of Ty or flute. To complete this "one-man orchestra," he has fastened under his right arm close to the waist line, a Hsuan, made of baked clay, and said to be invented in 2700 B. C.

Surrounded by this galaxy of musical instruments and being fortunate enough to be able to play them all, it is no wonder the joy of life is so evidently expressed on this Chinese musician's face.

## MUSICIAN ON PAR WITH SHOEMAKER ON WAR CALL

When an organist in the English provinces made a plea for exemption from military service on the ground that the loss of an arm or finger would incapacitate him for further pursuing his art, the unmusical chairman of the committee that had his case under discussion and refused his request made the remark that an arm would be equally important to a man that made boots.

## DICKENS SET TO MUSIC SUCCESSFUL EXPERIMENT

At the last of Mr. de Lara's concerts of the works of British composers.

## MANY ANECDOTES TOLD OF THE LATE TERESA CARRENO

Interesting stories and anecdotes of the late Teresa Carreno continue to appear in the musical and other journals. She was one of the first to teach the late Edward MacDowell. He was fourteen at the time and she was twenty. A writer in the Etude tells how, when he had difficulty in memorizing long pieces, to encourage him she said she would memorize the Chopin B Minor Scherzo in one day, saying, "If I do play it through without an error you must give me a kiss." Though La Teresa was in the bloom of her beauty at the time, Edward

## Music Calendar.

DECEMBER.  
28—Friday Morning Music Club—Program by Henry Kaspar and Katherine Lee Jones.  
30—"The Christ Child" at St. Andrew's Church.

blushed and protested violently. Like all boys, he hated to be kissed. When the scherzo had been played without a mistake, Teresa chased the young fellow upstairs and down, finally caught him in the collar and kissed him on the cheek. As she says herself, "He was so mad I think he could have killed me. He flew upstairs and washed his face several times, but he never washed the kiss away."

During the period that she was married to Tagliapietra, the baritone, her second husband, who was indisputably fond of a game of poker, she once made a proposition to him that she thought she was sufficiently educated in the game to sit down with him and play what is called a "freese."

## MME. PATTI CELEBRATES HER 73D BIRTHDAY

Seventy-three years young! This is now Adelina Patti's official age, also a birthday she recently celebrated at her Craig-y-nor estate in Wales. As it is said that her voice is still in excellent condition. Lilli Lehmann, de liberately ignoring the approach of a seventieth birthday, should find in this reported fact a fresh stimulus to her aggressive defiance of toll-exact ing Time in continuing her concert work as she does.

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